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such as the reaping and storing of the grain, hunting and fishing scenes, and also scenes connected with the funeral ceremony, such as the slaughter of oxen for the sacrifice. On one wall of the chamber was placed the offering-stela—the place at which the offering was to be made and the point of central importance in the chamber—beyond which the *ka* was supposed to reside. In front of the stela were placed an offering-basin or table and the offering-stands, such as ours, to receive the vessels containing the offerings.

Similarly, in the case of royal tombs funerary chapels or temples were provided where the worship of the king was perpetuated and offerings were made to him. These royal chapels also had their offering-stelae, offering-tables and other equipment identical in character with that found in the offering chambers of the private tombs.

The offering-stand here illustrated was found near the ancient Bubastis, in the Delta, and must have belonged to some chapel or temple which originally stood on the site, where either the worship of Khafra was maintained or the stand had been dedicated in the king's honor.

A. M. L.

#### HELP OFFERED BY THE MUSEUM TO TEACHERS IN HIGH SCHOOLS

THE Museum cannot undertake to provide for talks to teachers or school children, but help will gladly be given to any teacher desiring to prepare such a talk. Teachers desiring to study at the Museum will be advised concerning objects and classes of objects if notice is given several days in advance.

Teachers and school children are free to visit the Museum on all public days. Mondays and Fridays are reserved especially for them. On these days the public is admitted only on payment of an admission fee, but school children accompanied by teachers are admitted without charge by ticket issued upon application.

Teachers, on application to the As-

sistant Secretary, may make arrangements for the use of a class room, which is equipped with chairs, tables and black-board, and which will be reserved for them unless otherwise engaged.

#### THE SYMBOLISM OF CHINESE PORCELAINS

IN viewing such an exhibit as the Morgan collection of Chinese Porcelains at the Museum, the pleasure of visitors is found to be much enhanced by a little insight into the mysteries of meaning in the strange symbols, characters, personages, birds, beasts, etc., which adorn these as they adorn all species of Chinese art objects. The issue of a new catalogue of the collection\* makes it perhaps an opportune moment to call attention to this fascinating branch of a fascinating study.

How many casual visitors know that a rectangular Chinese vase is feminine, representing the *yin*, inert, dark and earthly traits in nature while an oval vase is masculine, representing the *yang*, or active, light and heavenly elements; a combination of the two representing the creative or ultimate principle?

A group of seemingly miscellaneous art-objects depicted perhaps upon a brush-tray are probably the *po-ku* or "hundred antiques" emblematic of culture and implying a delicate compliment to the recipient of the tray.

Birds and animals occur with frequency on Chinese porcelains and if one will observe closely it is a somewhat select menagerie, in which certain types are emphasized by repetition. For instance, the dragon is so familiar as to be no longer remarked, and yet his significance is perhaps not fully understood by all. There are in fact three kinds of dragons, the *lung* of the sky, the *li* of the sea, and the *kiau* of the marshes. The *lung* is the favorite kind, however, and may be known when met by his having "the head of a camel, the horns of a deer, the eyes

\*See note on the Catalogue of the Morgan Collection of Chinese Porcelains on p. 185.